

BANTHAN TRACKS

JOURNAL OF THE OFFICIAL STAR WARS/LUCASFILM FAN CLUB

STAR WARS

STAR THE EMPIRE STRIKES BACK WARS

STAR WARS RETURN OF THE JEDI

FEBRUARY Is Star Wars Month!

The countdown continues for the STAR WARS Trilogy set for blast off all February long. You'll find STAR WARS films on TV, on premium cable/satellite channels, and on videotape.

CHECK YOUR LOCAL LISTINGS FOR THE TV / CABLE EVENTS LISTED BELOW.

2 THE EMPIRE STRIKES BACK Showtime Home Theater Network	3 	4 THE EMPIRE STRIKES BACK HBO	5	6 	7 THE EMPIRE STRIKES BACK The Movie Channel Z Channel	8 THE EMPIRE STRIKES BACK Showtime Z Channel Home Theater Network EWOKS/DROIDS Adventure Hour ABC
9 THE EMPIRE STRIKES BACK HBO Z Channel MARK HAMILL Stars on AMAZING STORIES NBC	10 THE EMPIRE STRIKES BACK Z Channel	11 THE EMPIRE STRIKES BACK Showtime Z Channel	12 THE EMPIRE STRIKES BACK Z Channel	13 THE EMPIRE STRIKES BACK The Movie Channel Z Channel	14 	15 EWOKS/DROIDS Adventure Hour ABC
16 THE EMPIRE STRIKES BACK The Movie Channel	17 THE EMPIRE STRIKES BACK HBO Showtime Prism Home Theater Network	18	19 	20	21 THE EMPIRE STRIKES BACK Showtime	22 THE EMPIRE STRIKES BACK HBO Prism EWOKS/DROIDS Adventure Hour ABC
23 THE EMPIRE STRIKES BACK First Choice Super Channel Prism	24 	25 RETURN OF THE JEDI Worldwide Release! CBS/Fox Video	26 THE EMPIRE STRIKES BACK Showtime Super Channel Home Theater Network	27 THE EMPIRE STRIKES BACK HBO	28 THE EMPIRE STRIKES BACK Prism First Choice	



**THOMAS
DOLBY SIGNED
TO**

HOWARD THE DUCK™

Rocking the Duck

Rocker/Recording Artist Thomas Dolby has joined the crew of the upcoming film, HOWARD THE DUCK. Dolby's high-tech rock/jazz music will be played by a woman's rock band in the film.

Perhaps best known for his hit single "She Blinded Me With Science," Dolby has done much work with and for other bands, such as Foreigner. He also co-produced Joni Mitchell's latest album, "Dog Eat Dog." So, writing and producing the music for another band, HOWARD's rock band, won't be a first for the artist.

Dolby, no association with Dolby Labs, started in music as a street musician playing a one-man-synthesizer band in the Paris subways, the Metro. He went on to become a sound man for various bands — from time to time, contributing synthesizer tracks to their music.

Thomas Dolby's father is an eminent archaeologist, the world's foremost authority on ancient Greek and Etruscan pottery. In fact, Dolby was born while his parents were in Egypt examining artifacts. With a background in science, Dolby turned the tables and became an artist. He now says there's not much difference between his work and his father's.

"What my father is into is people and places and stories and imagination. And fragments of stories that lead you on to something bigger. The same thing makes me tick. I just chose a different vehicle for it. As a kid I thought it was just a bunch of dirty old pots. But, it's not. It's an art. He's an artist. Music is just new configurations of old ideas. I mean there are just twelve notes. I think my father and I are very much alike."

Dolby took his father to see RAIDERS OF THE LOST ARK.

"He was quite tickled by RAIDERS OF THE LOST ARK. It wasn't very much like being a real archaeologist he thought. But he's got some good stories himself. the world was a lot bigger in those days. It was harder to get around. Fewer people traveled. So, he was unique in his generation of friends in the amount of travel he did. He saw the world. That was unique."

Dolby says that his work on HOWARD THE DUCK is unique, in that he came on board as the film was still in pre-production.

"I think that Willard Huyck and Gloria Katz were looking for someone who could share the bizzare sense of humor that the film has. It's very unconventional. It's not at all like the conventional teen-exploitation movies. It has a very left-field, wacko attitude. And, a lot of composers in Hollywood seem to go for the very safe, conventional kind of thing that this film is not about. I think they were interested in working with a

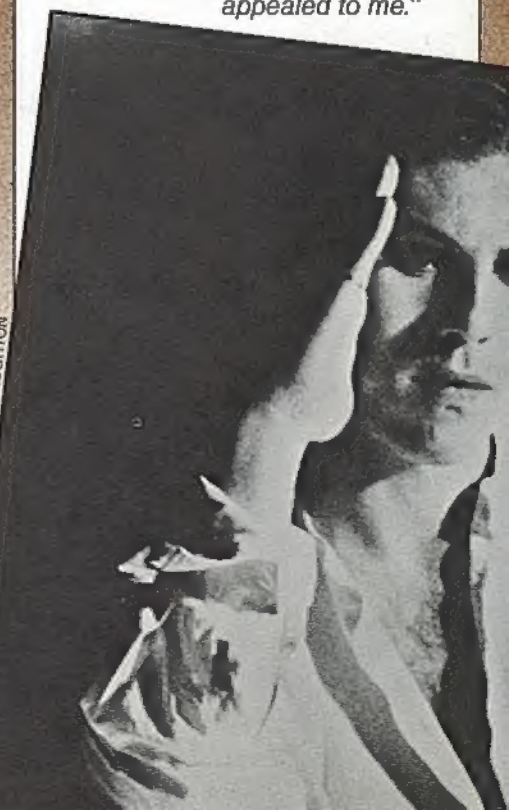
composer from outside that scene who wouldn't be intimidated by the fact that it's a Lucasfilm Production and so on. Lucasfilm didn't mean an awful lot to me. I just read the script and spoke to Willard and it just really appealed to me."

Not only is Dolby's situation unique, he says the film itself is a first.

"It's got a lot of firsts in it. The lead character is a creature, not a human. He's in every scene. And, it's realistic. It's strange to be creating scenes that are back alleys in Cleveland and punk rock night clubs and sticking in this little prosthetic character and having it work. That's a first."

"From my point of view, I don't know of another film in which a composer has been brought in from the first day to write hit music even before the first day of shooting. At least not since the old days of big musicals. It seems as though hit songs are now sort of pasted on to the film in post-production. Willard and Gloria's view of this is that they wanted the music to fit like a glove and in order to do that they had to find a kindred spirit who saw things their way and could be a part of the crew. And, that idea really appealed to me."

RICHARD HAUGHTON





Dolby says his musical instrument of choice is not a synthesizer, as most people expect; but, rather, the entire recording studio.

"People do tend to judge books by their covers. And if they see a Stradivarius on the cover they'll expect the music to be serene and heart-felt. But if they see a synthesizer they expect it to be clinical and robotic. I don't think it has to be that way. My instrument, really, is the recording studio. The studios contain many, many tools. But because people tend to associate musicians as players, they associate me with an instrument they're aware of — the synthesizer. I just think people are missing the point slightly when they call me a synthesizer wizard. I use a synthesizer, but my musical roots are jazz. My workhorse is an instrument called a Fairlight-CMI. CMI stands for Computer Musical Instrument. It's an Australian machine. It's similar to the Sound-Droid. And what it enables you to do is to take any sound and store it in a memory and give it a musical pitch and then paste it together whenever you want. The sounds are called samples and with the samples and the CMI you can make a kind of collage with sounds — sounds that have musical tonal qualities."

Next to the room in which we sat was a mammoth control board with

Thomas Dolby

video monitors and tape decks. It was Dolby's Fairlight-CMI. Dolby has a lot of work to do with it now because the songs have to be done by the time the cameras roll.

"The first objective is to write four songs for the film. When the band is playing them on film, they'll be lip syncing a tape that they cut in a studio. So the songs have to be finished. Any film score that I might do for the film can wait until post-production. The music is very gritty; four piece rock band, raw kind of music. It's a challenge."

We asked Dolby for his advice to those of you who are working on your own art, whether it be theater, film, music or writing.

"It's tough to survive from your art. It's especially tough because it's easy to think that you can take shortcuts by compromising. But, at the end of the day, what gets you noticed is your conviction in what you do. For that reason — and although it's very hard — I think people should do what they really believe in, not knuckle under and do something purely for the sake of commerciality. Do what you really believe in. You should be able to put your soul into your work. It's the best place to be."

Dolby is in that "best place to be" right now, doing what he worked long and hard to do, write and record his own songs for the new film, **HOWARD THE DUCK**.

■ Jok Church, Maureen Garrett

A PEAK AT TEEK

**An Interview with Niki Botelho:
Actress/High School Student**

TEEK is the furry little creature zipping around the forests of Endor. In **EWOKS: THE BATTLE FOR ENDOR**, Teek zipped down paths stealing a lot of hearts in the process. Teek is also a 16-year-old high school student, Niki Botelho. Your Fan Club visited Niki at her San Francisco home to talk about her acting career and her first film role as Teek.

Like most aspiring actresses, Niki has taken lots of acting classes. She started when she was in junior high school, taking her acting workshops at night after school. Niki then entered Lowell High School in San Francisco, which is a college prep school offering acting classes as part of a theatre curriculum.

Her acting coach suggested that Niki put together a collection of photos and a resume and register with a theatrical agent. She eventually got a call to be an extra in the **EWOK** film. Because she is the same height as Warrick Davis, Niki became Wicket's double. Playing the part of Wicket is a bit more work than just putting on the Wicket costume, Niki says.

"They tried Warrick's photo double costume on me and it fit. And, so I tried to play the part of Wicket. Then four or five people all started yelling at the same time things like, how to walk. 'No, no!,' they'd say, 'he walks with a sort of limp to one side.' Or, 'a little to the left.' Or, 'No, no, make one arm slightly longer when you run.' So, eventually, I got it. And, they videotaped my Wicket walk and I got the part of Wicket's photo double."

After completing several scenes as Wicket's double, Niki got a call to report to ILM's creature shop.

"My mother told me that Lucasfilm had called and that my call time had changed for Monday morning, that I was supposed to report to the creature shop. I

T R A C K S

MAUREEN GARRETT

They were wonderful. I had so much fun being Teek. I think it's neat that people like Teek, too."

Niki told us the best part of making film was the people she met.

"Having Warrick there and kids my own age was great. And, meeting all these people

BARB LAKIN



out of TEEK costume

Niki Botelho in and

thought they were being nice; that they'd let me pull strings on a puppet or something. I was told to report to ILM and get a cast made of my hands and feet and head. I still didn't know what was going on. It all happened so fast. That day they went to the store and got me a set of leotards and started pasting the fur on me. They used spray glue and a hair dryer. It was fast. They worked day and night on it for just four days. Then, I got fitted for the mechanical head and the non-mechanical head. And we started shooting with Teek that Saturday. So, Teek just kind of happened to me."

Teek had two heads. One that was not articulated; one that was. The latter was full of devices that made Teek's eyes and face move. Several operators, working as a team with Niki, turned Teek the costume and machine into Teek the creature.

"When you have the mechanical head on you hear all these pops clicks and cracks. I can't see well. But, I can see the cables moving in and out. You can hear them too. It's like having a machine on your face. I had cables running down the back of my neck. It was shot out of sequence. One day we'd do close-ups with the mechanical head and then another day we'd do the running shots with the non-mechanical head. It would be different cameras just about every day. Like, when I ran they'd used the zipping camera. It just clicks the frames of film when I run and then when it's shown I look like a blur."

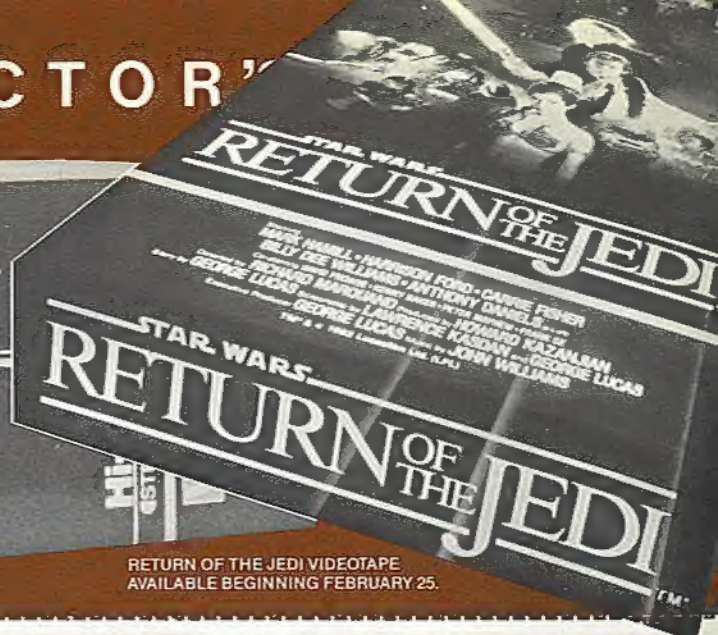
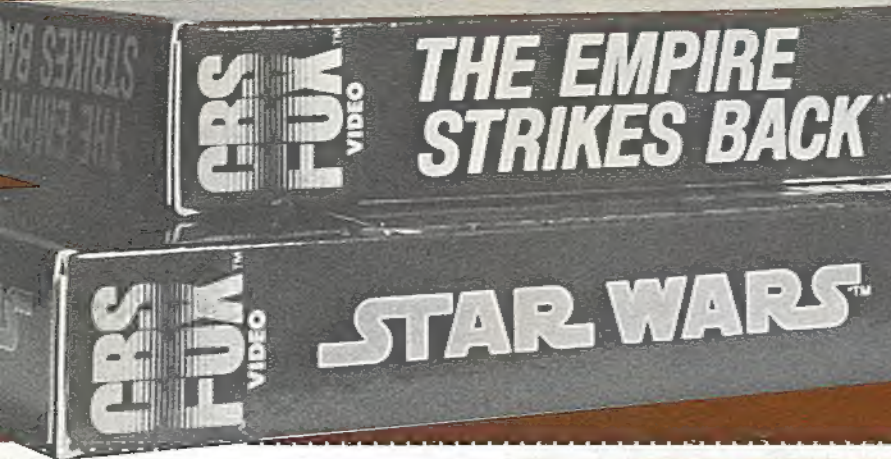
Several of you have written Niki fan letters which we forwarded on to her. We asked about the fan mail. "I loved them! I took the letters to school and showed them to my friends in the drama department."

who were so nice. I kept thinking, 'This is so much fun and I'm getting paid for it? And, I'm getting out of school for it?' It was a lot of fun. Of course, we had a teacher with us on the set and we had to take four hours of classes a day. I even had to take my finals out there in the woods."

Niki Botelho hopes to continue her acting career. And, to that end is looking towards a course of studies in the film and theatre departments of the University of California at Los Angeles, or the University of Southern California. For the time being though, the creature you know as Teek, is doing much the same thing other 16 year olds are doing: studying in high school and trying to make sense out of American history.

■ Maureen Garrett, Jak Church

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BUILDING THE WORLD OF LABYRINTH

A Look at Extraordinary Film Sets

The world of LABYRINTH is an entire world and the sets created for the Henson Associates/Lucasfilm Ltd.

production had to be just as complete. So, Jim Henson had his set designer, Elliot Scott, create the world of LABYRINTH in an unorthodox way.

Usually film sets are designed to face the cameras in specific angles. Anything that doesn't face the cameras is left unconstructed. The backs and sides of sets are usually raw lumber. While it works just fine for those specific camera angles, it locks the director into shooting from those angles alone. Any parts of the scene not in the set are usually added with a matte painting.

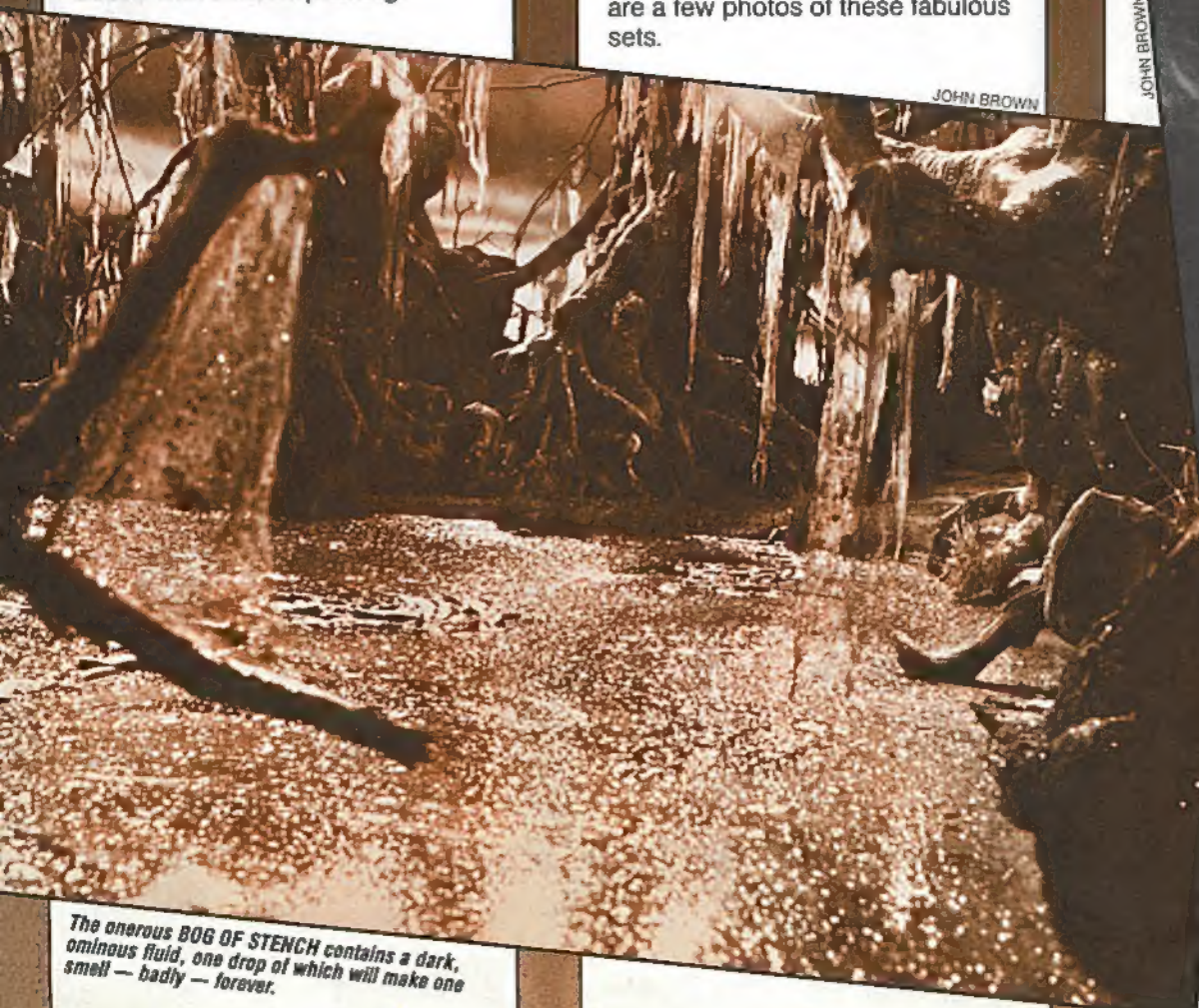
In LABYRINTH it's totally different. The sets are fully developed constructs. The village is a complete village. The staircase set is complete and real. The hedges and walls are all really there with their surfaces dressed in detail. To add a magical quality, over fifty kilos of glitter were used in the sets.

What this means to LABYRINTH Director Jim Henson, is that he can shoot from most any angle imaginable because there won't be as many unfinished parts of the set to hide. It's another way of giving film artists more flexibility, more room to create their art. It's like filming on location, except there is no location like the world of LABYRINTH, so one had to be built, completely, from the ground up.

On a recent trip to London's EMI Studios, your Fan Club Director visited these amazing sets. Here are a few photos of these fabulous sets.

JOHN BROWN

JOHN BROWN



The onerous BOG OF STENCH contains a dark, ominous fluid, one drop of which will make one smell — badly — forever.

CAPTAIN EO IN 3-D

*What is 3-D?
How Does It Work?*

The upcoming film CAPTAIN EO, starring Michael Jackson will be presented in a new 3-D process. The musical space fantasy is being directed by Francis Coppola, with George Lucas as Executive Producer. It will be presented exclusively at the Kodak Imagination Pavilion at Disney World's Epcot Center and at a special Kodak theatre in Tomorrowland at Disneyland. We thought you'd like to know how 3-D works.

The three dimensions are height, depth and width. The fourth is time and debate rages on about the fifth, sixth and other possible dimensions.

Most films are 2-D with only height and width. They are flat. 3-D movies are projected flat but seem to have depth, as well as height and width.

The system developed for CAPTAIN EO is an all-new technique. But, we can explain how 3-D works by looking at older, cruder systems. 3-D movies share a commonality; they are really two movies projected together — one film for each of your two eyes.

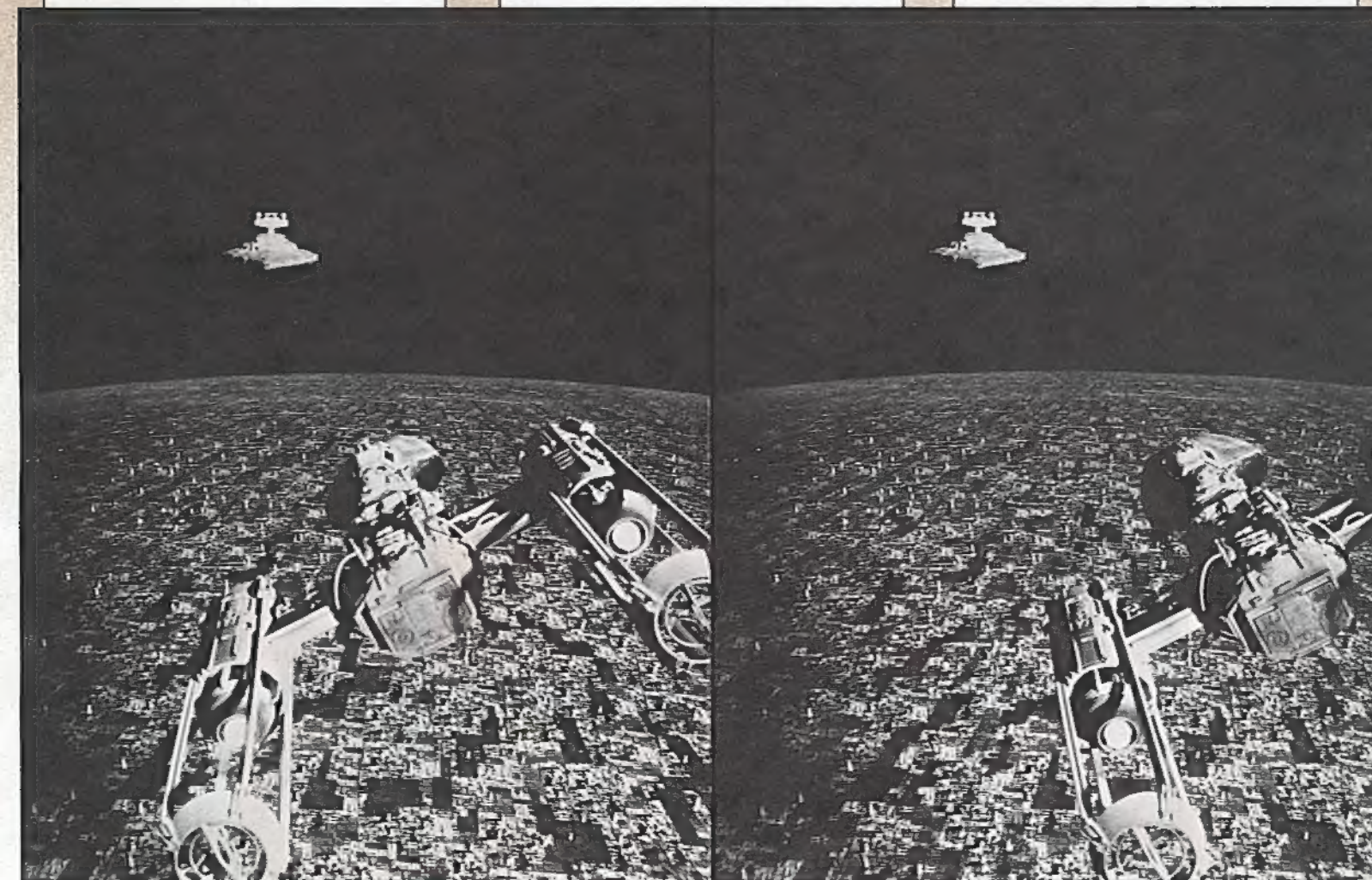
We see depth because the brain takes in separate images from our two eyes and then processes the slight differences between those two pictures. People with only one eye cannot perceive, or see, depth. Seeing two pictures at once is called "stereoscopic vision." Stereo is an ancient Greek word meaning "solid." Scopic is also from ancient Greek meaning "to view." Stereoscopic, therefore, means "to view solids."

A very old fashioned way of seeing 3-D is stereoscopic photographs. Two pictures are made of the same thing. Only the camera has two lenses, just like we have two eyes. The lenses are 3 inches apart, just about the distance between our eyes. The two pictures are then viewed through a holder like an old fashioned View Master™.

We have a sample of this old fashioned 3-D for you to see without a viewer. It's a bit crude, but, you can see how it works. Our 3-D pictures were taken by Roberto McGrath of ILM using a stereoscopic camera. To see the 3-D effect, hold your BANTHA TRACKS about 24 inches from your face. Then, cross your eyes slightly until it looks like three pictures. Move your BANTHA TRACKS in or out until the middle picture is in focus. The trick is to cross your eyes and focus them at the same time.

It may take a while; but, when you get it right the middle picture will have depth — a 3-D view, from two 2-D images. Don't do too much of this because you can get eye strain. That's one of the things that makes this a primitive form of stereoscopic photography. The Disney people with Kodak and Lucasfilm have made great advances over this very simple demonstration. And, those new advances will showcase the music and dancing of Michael Jackson in the new film, CAPTAIN EO.

■ **Jok Church**



You can make these photographs merge into a 3-D photo. The CAPTAIN EO article tells you how.

STEREOSCOPIC PHOTOS: ROBERTO McGRATH

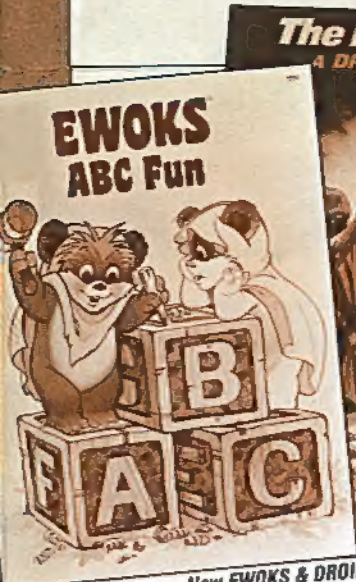


GOBLIN VILLAGE is a complete little town, built in the huge STAR WARS sound stage at EMI.

BYRINTH™



JOHN BROWN



New EWOKS & DROIDS books.



MARK HAMILL ON AMAZING STORIES



LEF NEWS

EWOKS & DROIDS Read All About 'Em

Random House has launched their EWOKS and DROIDS publishing program with the November release of two illustrated hardcover storybooks based on the popular animated television series. WICKET AND THE DANDELION WARRIORS and THE LOST PRINCE will be followed this year by eighteen more titles which allow young readers to relive the Saturday morning adventures and antics of the loveable Ewoks and Droids.

The Droids join forces with a number of young space heroes as they travel the galaxies befriending some good guys and battling an assortment of bad guys who run the gamut from slightly goofy to downright evil. Artoo, Threepio, and their friends Jann Tosh and Jessica Meade, encounter a motley crew of space pirates in THE PIRATES OF TARNOONGA, while ESCAPE FROM THE MONSTER SHIP takes the Droids and their master, Mungo Baobab, on an exciting interplanetary treasure hunt.

In addition to hard and softcover storybooks based on actual episodes from the EWOKS Series, a number of new stories have been created, including THE EWOK WHO WAS AFRAID, in which Wicket's timid older brother, Willy, learns to conquer his fears; and WICKET GOES FISHING, a delightful story that teaches the virtues of being patient with younger siblings — a lesson Wicket learns the hard way from his baby sister Winda.

Wicket, Kneesaa, Artoo and Threepio make learning fun in a

series of activity books that teach young children basic reading, arithmetic, motor, and logic skills. Very young children will be able to sniff the Ewoks' "rainbow berries" and touch a strange "space creature" in two "Touch, See and Smell" books, FUZZY AS AN EWOK and SHINY AS A DROID.

For fans of the popular television movie EWOKS: THE BATTLE FOR ENDOR, Disney has released a read-along book and record/cassette of the same title. An illustrated storybook adaptation of the movie, entitled THE RING, THE WITCH, AND THE CRYSTAL, will be published in May by Random House.

EWOKS, DROIDS, heroes and villains of all kinds — they'll all be there in books for kids of all ages, so READ ALL ABOUT 'EM!



JOHN BROWN

LEFL NEWS

LUCASFILM ON TOUR WITH THE SMITHSONIAN

Lucasfilm costumes, models, and design renderings, including C-3PO, Yoda, and the Imperial Walker (AT-AT), will be on view as a part of "Hollywood: Legend and Reality," a traveling exhibition exploring the growth of moviemaking from its beginnings in 1910. The exhibition will begin a two-year, six-city tour of the United States next March.

Organized and circulated by the Smithsonian Institution Traveling Exhibition Service (SITES), the exhibition is made possible by the support of Time Inc. It will open at the Smithsonian's National Museum of American History in Washington, D.C., on March 24, where it will remain on view through June 10.

Through more than 450 artworks, photographs, sketches, models, costumes, and cinema equipment, "Hollywood: Legend and Reality" will contrast the legends, myths, and glamorous images created by the realities of an industry developed upon the manufacture of illusions.

Among the objects displayed will be costumes worn by such Hollywood stars as Valentino, Garbo, and Marilyn Monroe; artworks by Edward Hopper, Salvador Dali, Robert Rauschenberg, and Andy Warhol; special effects models from such recent films as the "Star Wars" trilogy, "Ghostbusters," and "Close Encounters of the Third Kind," and documents and artifacts illustrating the production of "Gone With the Wind."

Following its Washington showing, the exhibition will travel to the Cooper-Hewitt Museum, the Smithsonian Institution's National Museum of Design in New York City (Aug. 5-Oct. 12); the Center for Fine Arts in Miami (Nov. 29-Feb. 15, 1987); the Denver Art Museum (Aug. 19-Oct. 25, 1987); and the Natural History Museum of Los Angeles County (Dec. 5, 1987-Feb. 22, 1988).



JOHN BROWN

Which way is up? Which way down? It's hard to tell in this staircase set — among LABYRINTH's most amazing film sets.

This amazing photograph of Mark Hamill is from the February 9, 1986 episode of *Amazing Stories* called "Gather Ye Acorns."

The character Mark plays is Jonathan Quick who learns the value of saving things from a clever troll (David Rappaport).



FRED SABINE

EDITORIAL

Dear Members,

Mail to the Fan Club seems to come in waves. For the last eight months there have been two consistent requests. One, people want to know if they can see the complete STAR WARS Trilogy. The second is people asking about the videotape release of RETURN OF THE JEDI and suggesting that we offer these videotapes directly to you.

We're happy to report that there are now answers to both those questions and positive action on that suggestion. With the February 25 videotape release of JEDI you can stage that Trilogy yourself. Why not have a Trilogy Party? Invite fellow STAR WARS fans and friends over for an evening in a galaxy far, far away. You'll find the videotapes at a special members-only price on the film collectibles page. The Fan Club's prices will save you \$14.00 per film, or \$52.00 if you buy the whole Trilogy.

Other new offerings are the EWOKS and DROIDS sweatshirts. These sweatshirts feature the same logos offered to Lucasfilm employees. The EWOKS sweatshirts are white; and the DROIDS are royal blue.

We've also acquired the teaser one-sheets from LABYRINTH and HOWARD THE DUCK. They're unavailable anywhere else.

Much thanks to all of you who sent Holiday greeting cards to the Fan Club. There was a huge bulletin board full of cards throughout the season. Again, thank you.

Maureen Garrett, Director
STAR WARS/LUCASFILM Fan Club

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MEMBERSHIP INFORMATION

New members will receive the JEDI kit and a year's subscription to BANTHA TRACKS. Fees are \$7.50 U.S., \$8.50 Canada, \$10.00 Foreign. Kits are mailed bulk rate. Please allow 4-8 weeks for delivery.

RENEWALS

Renewing member: you will be sent a renewal notice before you receive the last BANTHA TRACKS of your current subscription. Renewal fees: \$6.50 U.S., \$7.50 Canada, \$9.50 Foreign. Membership and renewal fees for Canadian or non-UK/European foreign members must be submitted as international bank drafts or money orders payable in U.S. currency.

Special Services

HOW TO WRITE TO US

Letters to the editor, pen pal forms, cast and crew fan mail, requests for SPFX, THX update, modelmaking, costume guidelines, science fiction convention, and club info: Official STAR WARS/Lucasfilm Fan Club, P.O. Box 2202, San Rafael, CA 94912 U.S.A.

VERY, VERY IMPORTANT!

Many times it is impossible to respond to letters because people forget to tell us who they are, so please remember to include your name, address and force number each time you write to us. Whenever possible, for a faster response, please enclose a SASE with your letter of inquiry.

PEN PAL SERVICE

To receive a pen pal form send a long self-addressed and stamped envelope to the Fan Club address. Please write Pen Pal on the outer envelope.

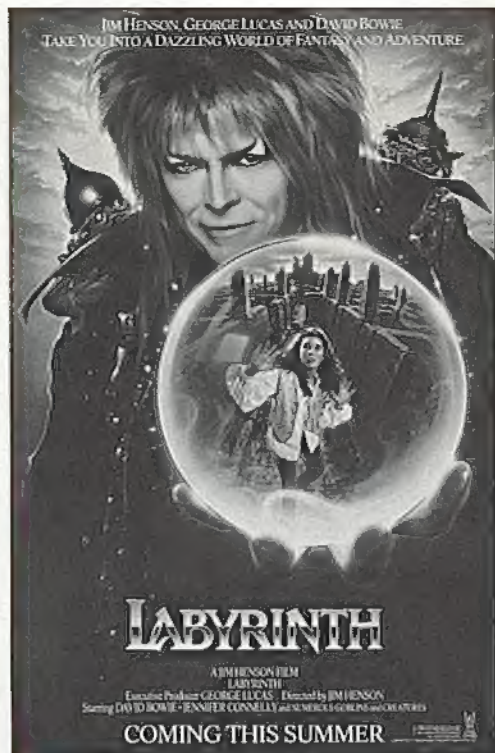
CAST AND CREW FAN MAIL FORWARDING

If you wish to write a letter to the members of the cast and/or crew of any Lucasfilm production, address the letter to that person in care of our address.

Force Numbers

Your current force number is above your name on the mailing label. It starts with your zip code followed by a string of letters and numbers from your name and address. UK/European members—your force number is a seven digit number.

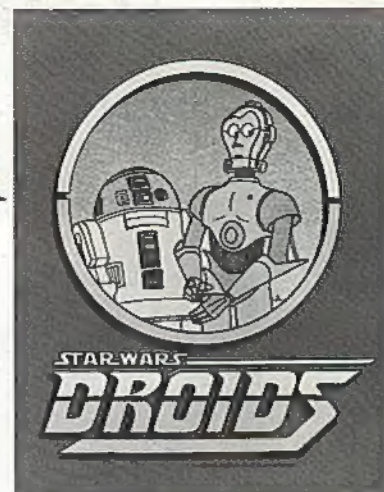
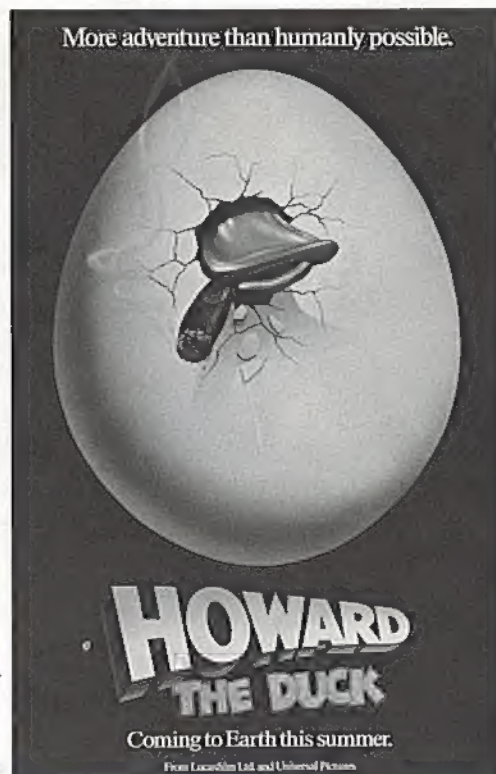
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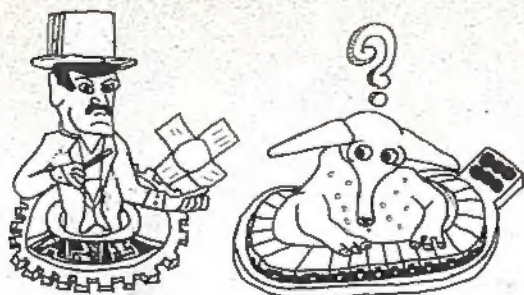
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